

An Aesthetic Sketch of Sūrah al-Raḥmān Broadening Mental Horizon and its Impact upon Human Thought

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Abstract:

This paper aims to study an aesthetic outline reflected in the Scripture of Sūrah al-Raḥmān which may cause to broaden one's mental horizon with profound impacts upon his thought and personality. It has been managed to highlight various unattended aspects of subject discourse considering different modes of interpretation when we study it either rhetorically observing the applications of the science of effective communication taking into account earlier work of scholars succinctly or the scientific study of natural phenomena indicated in the Sūrah al-Raḥmān. Employing a qualitative research method for assessment of relevant literature and data this paper arrived at the conclusion that the study of Sūrah al-Raḥmān observing different modes of aesthetics and beauty opens the doors towards beautiful landscape in relation to the utmost demand of human nature. This study also concludes that the Prophet of Islam (ﷺ) is the perfect source of guidance for those, who want to find the modus operandi for the well-mannered and civilized living styles around the globe. His guidance is the fountainhead of awareness for them who want to get closeness towards Allah Almighty. The number of examples are the parts of this study recording the impacts of Sūrah al-Raḥmān upon human thought and personality.

Keywords: *Sūrah al-Raḥmān, Aesthetic Modes, Contemporary Context, Prophetic Role Model, Impacts*

1. Introduction

This paper incorporates different dimensions concerning aesthetics expression taking into account relevant verses from Sūrah al-Raḥmān. The

domain of study is slightly different as compared to the work done in the field of rhetoric and stylistic approaches regarding different Qur'ānic chapters. Bearing in mind different modes of aesthetic what has been developed by traditional approaches along with contemporary understanding is the main perimeter of the study. The acoustics and phonic beauty, chromatic manifestation of Sūrah and simile (*tashbīh*) have been discussed briefly along with contemporary approaches recording the impact of Qur'ānic Scripture upon humanity. This study has special reference to Holy Prophet Muḥammad (Peace and mercy be upon him), the role model for humankind vis-à-vis the beauty of action (*Uswā al-Ḥasanah*) and splendor of his expressions (*Jawāmi' al-Kalim*), what a so beautiful communication and commendable character ever performed.

It is the source for anyone who wants to decorate his persona either apparently as a physical expression or correcting his inner self, thought and feelings to make them beautiful. There is something very close to the man's nature whenever he is clicked by them, as a result, it may cause to bring change transforming and enhancing his inner-self and outer refinement and renovation strictly related to standard expression, melodious catch of decent talk and beautiful actions and styles instructed by Qur'ān and Prophetic Stature. Hence, it is necessary to visit revealed text highlighting various aspects what is encapsulated in it for the relevant contextual domain. It is required to pull the curtain aside searching wisdom projected by aesthetic reflection of Sūrah al-Raḥmān.

In brief, this study incorporates the relevant discourse from study of rhetoric and natural phenomena stated in the Sūrah al-Raḥmān projecting aesthetic view, Prophetic role and its importance regarding the understanding of verses laden-with wisdom. It may be a panacea for character and thought renovation. The impact of verses of Sūrah al-Raḥmān

with beautiful rhythm of Sūrah which cause to call the human intellect to embrace reality, understanding how Sūrah addressed physical and metaphysical requirements of human nature? There are examples given in the paper to judge how they embraced Islam due to aesthetics impacts of Qur'ānic Scripture and Sūrah al-Raḥmān.

2. Rhetoric (*Balāghah*) and Qur'ānic Expression of عِلْمُهُ الْبَيَانَ (55:4)

Stylistics (*ʿIlm al-Bayān*) is one out of three subdivisions of *ʿIlm al-Balāghah* (the science of effective communication). The literary approach of the Qur'ān, by the time of al-Sakkākī, had been categorized into three separate sections, known as *Maʿānī*, *Bayān* and *Badīʿ* (Stylistics embellishments conveying what is required to be conveyed).¹ According to Alī Jārim and Muṣṭafā Amīn, these are the principles in which one meaning of the word may be elaborated with different sentences, while every next and last expression has preference over the previous speaking, broadening the view about the subject matter.² It is a technique to explain a phenomenon with different eloquence and articulacy. Samarqandī beautifully explained the verse (55:2,4) of Sūrah Al-Raḥmān adding that, firstly, it means articulation and expression, secondly eloquence and thirdly he added that *al-Bayān* is a way of understanding.³

So, all three dimensions are connected to each other showing continuity from articulation to eloquence and then understanding and absorbing the meanings closer and closer to the real expression of the phenomena. The glory of Allah Almighty and Divine Attributive Name Al-Raḥmān, also has great importance regarding the art of expression as stated in the very beginning of the Sūrah.

In the light of *ʿIlm al-Munāsabāt bayn al-Āyāt* (proportional link and relationship among the verse) the verse (78:38) has also correlation with

(55:1,4), stating that no one will be able to speak in the life of Hereafter, except that one who will be sanctioned by Al-Raḥmān:

يَوْمَ يَقُومُ الرُّوحُ وَالْمَلَائِكَةُ صَفًّا لَا يَتَكَلَّمُونَ إِلَّا مَنْ أُذِنَ لَهُ الرَّحْمَنُ وَقَالَ صَوَابًا⁴

“The day that spirit and the angels will stand forth in ranks, none shall speak except any who is permitted by (Allah), Most Gracious, and He will say right.”⁵

Hence, it may be added that the utterance and expression either in this world or in the world hereafter are related to the attributive name of God, ‘The Most Merciful’ (*al-Raḥmān*) which is revealed by the verses mentioned at both places. What a remarkable concept that may be imagined for the next world, from here when we are breathing in this world.

3. A Study of (جوامع الكلم) in relation to (عَلَّمَهُ النَّبِيَّانَ): A Perfect Role Model

Comprehensive speech is smaller in letters and words while exhaustive and limitless in the meanings also called as “*Jawāmi‘ al-Kalim*”, whereas “عَلَّمَهُ النَّبِيَّانَ” is an expression as stated in the verse (55:4). It is related to the Prophet Muḥammad (Peace and mercy be upon him) as a disciple of Allah Almighty. Both terms indicate the bestowal of knowledge to the most perfect being as some exegeses also expressed “خَلَقَ الْإِنْسَانَ” here in the Sūrah Al-Raḥmān means the creation of the Prophet of Islam (Peace and mercy be upon him), as no doubt, the stature of the Prophet is a unique one and incomparable, and his eloquence and *Bayān* is also matchless.

The impression of Prophetic articulation upon his compassions (R.A) has been expressed in his book, ‘*An Infinite Light*’ discussing “*Jawāmi‘ al-Kalm*”. Gullen added that even no one among the companions (R.A) can speak and communicate like the Prophet Muḥammad (Peace and mercy be upon him). Although those personalities (companions) their growth and development was related to the environment of ignorance, while they acquired everything from the Holy Prophet (Peace and mercy be upon

him).⁶ Moreover, Saif ur Raḥmān Mubārakpūrī worded that the Prophet (Peace and mercy be upon him) was unique for excellent articulacy, (well-balanced) fluency and accuracy in Arabic. He was bestowed (by Allah) the climax of the art of expression which is more than what could be uttered technically by Bedouin people and city citizens (linguistic experts of that time). He was familiar with the dialects and accents of every tribe, in addition to that, he was bestowed with wisdom and the comprehensive discourse (*Jawāmi‘ al-Kalim*).⁷

Furthermore, Rāghab Tabbākh composed a separate chapter regarding the ‘*Influential effects of Prophet’s Bayān*’, the fountainhead of the knowledge for companions, from where they used to get knowledge of everything and meaning of implicit Scripture. And those having nature like stone, rude and impolite, were melted to tranquil heart and their personalities were decorated with fruitful knowledge and highly conduct of ethics.⁸ This source of knowledge turned the complex dialect and narration of clans into beautiful eloquence. An utterance like *عجمه غمغه شنشنه عننه* and in some conversation replacing *ى* with *ج* when it comes after letter *ع* for example the word *معج* expressed instead of *معى*. Hence, the difficulties in speak were eliminated and rectified due to the influence of the Prophet’s eloquence.⁹

The companion ‘Ali (R.A) asked O Holy Prophet we belong to the same pedigree as you, but we see that when you exchange with different Arab clans which we understand not? Prophet (Peace and mercy be upon him), replied that “*Addabanī Rabbī fa-’Aḥsana tā’dībī*”¹⁰ we may render it as:

‘My Lard bestowed and decorated my morals up to the most utmost rank (making a standard for others to be followed).’

Abū Muḥammad al-Ḥussain bin Mas‘ūd al-Baghawī, in ‘*Mu‘ālim al-Tanzīl*’, interpreting the verse **عَلَّمَهُ الْبَيَانَ** stated that Prophet Muḥammad (Peace and mercy be upon him) is a timeless and everlasting source of knowledge and was equipped with the *Bayān* of ‘*mā kāna wā mā yakūn*’ (what bestowed by Allah Almighty).¹¹ Furthermore, Muḥammad Matwalī al-Sha‘rāwī at the beginning of Tafsīr of Sūrah al-Raḥmān expressed the metaphysical foundation of Prophetic knowledge from heaven instead of the earth for the betterment of human attitude and knowledge of affairs with absolute goodness. Earthly base knowledge may cause to create confusion and may be a mixture of evil and good. It is the nobleness and dignity of Prophet (Peace and mercy be upon him), that his source of knowledge is from Allah Almighty, the *epithet* of “*Ummī*” also shows that his spring of knowledge is from God instead of any person (and worldly sources of knowledge).¹²

There are a lot of attributes and magnificence related to the teachings of Prophet Muḥammad (Peace and mercy be upon him), as Messenger, he is the representative of God, holding message for the whole humanity irrespective of race, colour, territory and religion with the beautiful and well-balanced concepts. This study illustrates that Sayings of the Prophet of Islam (Peace and mercy be upon him) are the perfect source of guidance for those, who are searchers to find the *modus operandi* for the peaceful living around the globe. Because his source of knowledge and utterance subject to peace, love and morality and connected to the origin of real fountainhead of awareness. His guidance and supervision is a source for one who wants to find truth getting closeness towards Ultimate Reality. So, verse (55:4) with relation to comprehensive discourse (*Jawāmi‘ al-Kalim*) indicates the practical framework to be followed by humanity. It is the guidance what we

blessed with from Lord and His Vicegerent Prophet (Peace and mercy be upon him).

4. Simile (*Tashbīh*): An Aesthetic Expression of Sūrah al-Raḥmān

The simile is the significant feature of *Bayān* in Arabic rhetoric. Encyclopedia of Rhetoric states that simile is called as ‘*parabole*’ in Greek word and similitude or ‘*parabola*’ in Latin. It involves the comparison between two objects or concepts through a shared quality, by linguistic marker ‘as’ or ‘like’.¹³ According to Dr Braḥī Adetunji, it involves attributing a quality found in one item to another by way of comparison.¹⁴ Lesser the use of elements of simile in the sentence, greater will be the degree of eloquence and beauty of the speech. Following table is added for mentioning examples from Sūrah al-Raḥmān.

Table-I Examples of Similes from Sūrah Al-Raḥmān.

#	Verse	<i>Mushabbah</i> ¹⁵	<i>Mushabbah Bihī</i> ¹⁶	<i>Wajhi Shibah</i> ¹⁷	<i>Adāt Tashbīh</i> ¹⁸
1	55:14	خَلَقَ الْإِنْسَانَ	فَعَّار	من صَلَّالٍ	كَاف
2	55:24	الْجُورِ الْمُنْتَشَاتِ	لَأَعْلَامٍ	مُحْدُوفٍ تَقْدِيرِهِ فِي عَظِيمَا وَارْتِفَاعَا	كَاف
3	55:37	انْشَقَّتِ السَّمَاءُ	وَرْدَةٌ	مُحْدُوفٍ تَقْدِيرِهِ فِي الْحَمْرَةِ	كَاف (مُحْدُوفٍ)
4	55:37	وَرْدَةٌ	دِهَانٍ	مُحْدُوفٍ تَقْدِيرِهِ فِي صِفَائِهَا	كَاف
5	55:58	ضَمِيرٍ فِي كَأَنَّ هُنَّ	الْيَأْفُوثُ وَالْمَرْجَانُ	مُحْدُوفٍ تَقْدِيرِهِ فِي جَمَالِهَا وَصِفَائِهَا	كَانَ

So in Sūrah al-Raḥmān verse 37 is the example of the highest level of simile known as sublime simile (*tashbīh balīgh*). Dr Ghazālī added from Rummānī about this verse as an example of describing the unfamiliar with familiar terms and this verse is an expression of grandeur and power of Allah and His control over the cosmic order, this invites our conscious to

the scenery of Doomsday.¹⁹ This is the linguistic uniqueness of Arabic and this language has logical articulacy and expression. It is admitted by George Sarton:

“Arabic was the international language of science to a degree which had never been equaled by another language before, and has never been repeated since.”²⁰

Dr Wahbah al-Zuhaylī in the *Tafsīr al-Munīr* discussed rhetorically some relevant verses of Sūrah al-Raḥmān mentioning periodically under the heading of *al-Balāghah*. He added concerning the first four verses of the Sūrah 55 that these beginning verses are like the pearls and jewels decorated on the string or thread beautifully while verse (55:9,10) subject to the comparison. Verse (55:31) indicates the analogical metaphor (استعارة تمثيلية), verse (55:37) as effective and sublime simile (*tashbīah balīghh*) and (55:56) verse specifies the chaste maidens with downcast looks without mentioning them adjective (بحدف الموصوف) directly.²¹

It is also declared by Maḥmūd al-Ṣāfi, that verse (55:37) of Sūrah al-Raḥmān is analogical simile (*tashbī‘-i tamthīlī*) and stated regarding sky as ‘wardah’ means rose and it would be in the spring tended to yellow and in cold weather it becomes a red rose comparable with the colour of the sky. He considered verse (55:24) as *Tashbī‘-i Mursal* while (55:58) is *Tashbī‘ al-Mursal wa al-Mujmal*.²² Al-Ṣāfi stated rhetorically regarding the repetitive refrain (55:13),²³ which has been repeated 31 times in Sūrah nominating it “*al-takrīr*”, and remarked:

" التكرير: فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ - هذا التكرار أحلى من السكر إذا تكرر. وإنما

حسن للتقرير بالنعم المختلفة المعددة،".²⁴

He added that this repetition is sweeter than sugar when it is repeated. But it is beauty of statement regarding number of different blessings.

It is an important mode of beauty in which Scripture itself expresses its exclusivity and uniqueness. It impacts upon human feeling, thought and action having profound spiritual link saturating human needs.

5. Acoustics Beauty and Melodious Catch of Sūrah al-Raḥmān

Thematic study of Sūrah al-Raḥmān expresses beauty, the source of adoration, a thrust for better achievement and a source of motivation inviting human conscious towards aesthetic sensation with its impacts. For example, the day and night display the beauty of heavenly bodies like the sun and moon that invites the astronomer to scrutinize. Nature parades sunsets with a splendour that inspires the artist's mind to create magnificent design. The verses of the Holy Qur'ān have the immense affects not only on the reader but also on the listeners. Each verse is full of wisdom, knowledge and the spell-binding effect of the beautiful sound of recitation. From Sūrah al-Raḥmān following examples may be considered to examine the phonic beauty:

Table-II Acoustic Expression of Sūrah Al-Raḥmān

Verses of Sūrah 55	Phonic Beauty of the verses
"الشَّمْسُ وَالْقَمَرُ بِحُسْبَانٍ" ²⁵	Motion of sun and moon is also obvious from the word's phonics 'Husbān'.
"مَرَجَ الْبَحْرَيْنِ يَلْتَقِيَانِ" ²⁶	These three words in the verses generate an atmosphere of the phonic flow and continuity which in fact constitute its essence. Its sound when we recite projects the relevant phenomenon of two river mutually flowing.
"فِيهِمَا عَيْنَانِ نَضَّاخَتَانِ" ²⁷	

"مُتَكَيِّينَ عَلَي رُفْرِفٍ"²⁸

Sound of "ضَّ" subject to the gushing water flow.

It may be felt during reciting the verse due to acoustic expression.

These words indicate peace through the arrangement of their sound.

The verses revealed during the Makkan period subject to the special influence in order to awaken the sleeping sense and to make the people aware of the divine symphony. It is stylistic device of the Holy Qur'ān that even the shortest verses having vast explanations and the unique expression of Qur'ānic Brevity (*aṭnāb*). For example, let us imagine, the stress in the pronunciation, دُكَّتْ and دُكَّا دُكَّا, in the verse كَلَّا إِذَا دُكَّتِ الْأَرْضُ دُكَّا دُكَّا.²⁹ It produces the sound effect of crashing, that is closely related to the theme stated in the verses.

These verses have the balance and the symmetry, semantic melody and internal symphony along with the rings ecstatic chords for listener and express poetic balance.³⁰ A scientist may feel the phonic effects from the above stated verse of Sūrah al-Fajar (89:21) uttering as:

*"The scene is like ball mill in which material get reduced to fine powder."*³¹

According to Pickthall, he rendered almost literally and every effort has been made to choose befitting language. But the result is not the Glorious Qur'ān, and inimitable symphony (rhythm), the very sounds of which move men to tears and ecstasy. It is only an attempt to present the meaning of the Qur'ān.³²

On the other hand, Prophet of Islam commanded:

*"Beautify the Qur'ān with your voices!"*³³

And in another *Hadīth* it is stated that:

“make your voices beautiful when you recite the Qur’ān.”³⁴

This overall study may tackle the objection regarding sequence of verses of Qur’ān. Iṣlāḥī contribution is also important work regarding this claim. But when we study Qur’ān, its every portion and segment individually and collectively convey the Divine Message for human guidance. This Qur’ān is neither poetry nor prose. Shāh Walī Ullah added that the mode of the chapter and Sūrah of the Qur’ān has special relation to the style of regal orders (issued by Islamic God) and commands of king.³⁵ So, it may be stated that the Scripture of the Qur’ān is more than poetry and prose.

Concerning the beauty of the verses of the Holy Qur’ān al-Bawṣirī elucidated in his ‘*Mantle of Scarf*’ as :

"فالدُّرُّ يَزِدُّهُ حُسْنًا وَهُوَ مُنْتَظِمٌ

وَلَيْسَ يَنْقُصُ قَدْرًا غَيْرَ مُنْتَظِمٍ"³⁶

Regarding the verses of the Holy Qur’ān al-Bawṣirī elucidated that if a pearl is set (in well-ordered necklace) it enhances the beauty of the necklace, and when the same pearl is not strung on the necklace its value does not decreased.

It is obvious from this phase of the study that Scripture projects acoustic understanding giving a sense of hearing. Sometimes there is no need to render the text and words itself highlight the meaning from their sounds.

6. Chromatic Manifestation of Sūrah al-Raḥmān: An Aesthetics Outlook

Chromaticity is a study relating to colour combination is significant in relation to aesthetic outlook. To understand different aspects of the colours mentioned in the Sūrah, it is important to note dynamic limitations

of colours. Oliver Leaman indicated that Qur'ān mentions six colours primarily, red, blue, green, black, white and yellow. All colours, except blue, refer to natural phenomena and an invitation to the beautiful multi-coloured worlds created and shaped by God.³⁷

When we define the beauty of a thing we say it is like *Yāqūt* and *Marjān* and Qur'ān stated in the verses of Sūrah al-Raḥmān (55: 56-57). Šāliḥ Aḥmad Shāmī discussed verse (55:10-13, 19-25) of Sūrah 55 adding that the text (*nus*) exposed aesthetic glimpse. For example, *fīhā fākihah* where fruit and *fākihah* in the shape and colour and type so much pleasing for the sight fulfilling one's feelings and senses.³⁸

For instance a fruit gives a sense of beauty to the eyes one may observe that even in ancient art and in the modern culture paintings on fruits, provide a good taste for sense (*wa 'l-Nakhlu Dhāt al-Akmām*)³⁹. Palms is a thickly planted tree, its height (due to good-looking) provides an aesthetic sense, especially when it reaches its ripen position, it beautified with cover and packing '*al-Akmām*' that resembles like cups or envelop of fruits. The text of Qur'ān not only satisfies the need of eyes visiting various colours combination but also encompasses the need of human's senses '*al-Raiḥān*'. Dahāk also stated the meaning of '*al-Raiḥān*' as fragrance and scent,⁴⁰ it fulfills the human's sensual need that opens the heart and pleasing the eyes.

Regarding two rivers phenomenon that reflects the sunlight from surface of water showing the direction for waves to the shores, expressing a sense of love and beauty. It may be visited in the verse (*al-Munsha'āt fī al-Baḥr*).⁴¹ The green shining water looks like as it bears weight of mountains in cool and calm picture. The source of beauty is like diamonds, pearls and wearing (*al-lawlaw' wa al-Marjān wa al-Rayyāsh*), mentioning creation of these things is the aims to include the aesthetic aspects of human

life. As somethings have been created to express beauty, and actually it is the real aim of their creation.⁴²

The word (*wardah*) in verse 37 has the concept of red colour, some scholars of present time have become aware of it due to modern research that when star subject to burst, it becomes a rose like greasy shape. The concept of colour philosophy is important to describe the attributes of the Next World. On the Day of Resurrection when some faces will be whitened and some faces will be blackened, which is also an expression of colours. Muḥammad Asad expressed that among the colours the green colour has upper position in term of frequency occurrence after the white colour, both are the colours of paradise.⁴³

The inhabitants of paradise are described as the people of white faces full of peace. They are decorated in green, as in verse (55:64) where special term is used referring to the delicious foliage of paradise which is expressed in the Sūrah as **مُذَهَّبَاتَانِ** that is both (paradises) appear deep green tinting black.⁴⁴

Therefore, this study highlights aesthetic reflection of Sūrah al-Raḥmān considering chromatic manifestation. This mode of aesthetic expression is very pleasing to the sensual requirement of man especially concerning colour and beauty.

7. Impact of Sūrah al-Raḥmān upon Human Thought and Persona

It is obvious from previous discourses that impacts of Sūrah al-Raḥmān are related to the very nature of man, no matter from what cultural background in which he has developed. This effect may be recorded from very bringing in Islamic history. For example, the aesthetic manifestation of the Qur'ān may be noted by the conversion of second Caliph of Islam, great companion of the Prophet Muhammed (Peace and mercy be upon him), 'Umar, as discussed by the famous Islamic historians, Ibn Hishām and

Ibn Kathīr etc. Once he had intended to kill the Prophet he had heard that his sister Fatima and her husband had embraced Islam. He infuriated and went to their house. In brief, he was compelled to say by the effects of revelation upon him, *'how beautiful and noble is this speech!'* This situation caused the conversion of 'Umar to the religion Islam and he read, *"In the name of Allah the most Gracious, ever Merciful,"* and stated that when 'I read the most Gracious and Merciful, I was terrified and I threw what was in my hands.' So 'Umar uttered:

"I admitted that there is no God except Allah and I acknowledge that Muḥammad (Peace and mercy be upon him) is the Messenger of Allah".⁴⁵

In the current context, it is also important to note the episode of acceptance of Islam by a French musician **يان بلبير** at the hands of Dr Ḥamīd Ullah because of the phonic catch of the Holy Qur'ān and the role of the art what he knew. He was an expert in art of the music, and he accepted that Qur'ān admitting that it is something more than what he knows? A teacher was detailed to teach him Qur'ān. After one and half month the musician denied to read the Qur'ān, expressing something going wrong in the light of his specialty in art. In brief, investigation showed that his teacher was wrong due to maintaining pause between **أَفْوَاجًا** and **فَسَبَّحْ** during the recitation of Sūrah al-Naṣr. It was stated by Dr Maḥmood Aḥmad Ghāzī that Dr Ḥamīd Ullah transmitted to him the acceptance of Islam by the musician in the year 1957/58 (due to phonic beauty of verses). The musician passed the remaining life under Islamic injunctions and died in 1970.⁴⁶ From these references it is obvious that how revealed Scripture impact and change the human being positively towards reality. A recent study of Sūrah 55 disclosed scientifically:

“Listening to the recitation of Qur’an, especially Ar-Rahman surah, could reduce the anxiety burden of pregnant women in facing the labor process. This treatment may also give benefit to the cortisol level and reduced time for labor.”⁴⁷

Another study was conducted for the duration of four weeks, in which patients were asked to listen twice a day the recitation Surah recorded in the voice of Qari Abdul Basit. This scientific test found that listening to Surah results in a decrease in depression.⁴⁸

This is the impact of verse (55:19,20) in which two rivers have been discussed. Similarly, the phenomenon of the two east and two west stated in the verse (55:17) is also important. It has been stated regarding *Rabb al-Mashriqyn wa Rabb al-Maghribyn* as:

“It may also be pictured in an aesthetic view, where the question of symmetry or mirrored view has great importance. As east to east and west to west, there is a beautiful link in each two extreme positions out of various instantaneous positions. Lord (Rab) is mentioned with both aspects of the phenomenon as the Lord of easts and the Lord of wests which is also symmetry in the writing (Scripture) and sound (Phonics) of the Scripture.”⁴⁹

Hence, this Sūrah broadens one’s mental horizon when we study its literary and linguistic beauty from the scientific study of natural phenomenon manifested in its verses. Moreover, we may observe how eschatological discourse has been projected along with the expression of Ultimate Beauty as:

"كُلُّ مَنْ عَلَيْهَا فَانٍ وَيَبْقَىٰ وَجْهَ رَبِّكَ ذُو الْجَلَالِ وَالْإِكْرَامِ"

‘Abdullah Yūsuf Alī rendered the verse as:

“All that is on earth will perish. But will abide [forever] the Face of thy Lord full of Majesty, Bounty and Honour.”⁵⁰

So, the verses of the Holy Qur'ān subject to permanent beauty in any context. It may be added that the Holy Qur'ān is the remedy that one may get blessed from its treasure, for inner nourishment, spiritual demand as well as guidance in every way of life integrating physical and metaphysical needs of humanity. This Scripture may cause to fertile the barren land of the heart and it satiates the human ears by dint of the tuneful and melodious wave passing through them to the heart and even every cell of the body. The Rhetoric and scientific study of phenomenal stated in the Sūrah al-Raḥmān, raises the question that how beautiful is the Lord, Who revealed this marvelous, miraculous and inimitable book to His beloved Prophet for the guidance of the whole humanity.

8. Conclusion

It is concluded that Sūrah al-Raḥmān encompasses an aesthetics projection which may be observed either rhetorically or from what has been expressed by the scientific study of the natural phenomena stated in the Sūrah. The influence of the Qur'ānic Scripture included the physical and metaphysical requirement of humanity for what is pleasing to senses, seeing, and hearing in front of the phenomenal manifestations. Acoustic expressions also lead humanity, rationally into the realm of reality. The philosophy of Islamic aesthetics revolves around the Ultimate Beauty that is the beauty of Almighty Allah. All other good-looking things are relatively beautiful. Sūrah al-Raḥmān narrates the exquisiteness and perfection of the creature and balance, it leads to the adorability of character as well, having imprints on human thought and mind. Observation of different modes of aesthetic and beauty sanctions to open the doors of an attractive landscape which is the utmost demand of human nature.

This study also concludes that the Prophet of Islam is the perfect source of guidance for humankind and for those who want to find the *modus*

operandi for peaceful living around the globe. His teachings and guidelines are the sources of awareness for them who want to get closeness towards Ultimate Reality. There are a lot of attributes and countless magnificence related to the teachings of Prophet Muḥammad (Peace and mercy be upon him). He conveyed a beautiful well-balanced way of action for the whole of humanity irrespective of race, colour, territory, and religion in order to perform well-mannered and civilized living around the globe. Because of his source of knowledge and utterance subject to peace love and morality and connected to the origin of the real fountainhead of awareness.

It may be added in the light of this paper that all beautiful things have reflections from Divine Beauty and aesthetics approach to Scripture may enhance our imagination towards some important aspects of the reality. It is mandatory for one to develop a beautiful environmental structure, responsible for the protection of natural scenery, which may provide mental satisfaction to the man. So, when we ponder over nature, phenomenon, and Scripture aesthetically it makes our cultural style better relatively.

We came to know through this study, that the specialty in different fields of art and knowledge may bring up human being toward the real message. When anyone with his expertise visited Qur'ānic verse concerning that particular field.

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- ^{3.} Laith Naṣr bin Muḥammad bin Aḥmad bin Ibrāhīm al-Samarqndī, *Baḥr al-'Ulūm* (Beirut Lebanon: Dār al-Kutub, 1993), 3: 304.
- ^{4.} Al-Qur'ān (78:38).
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10. The degree of this Hadīth has been discussed by Muftī ‘Aṭīya Saqar that this Saying has correct and right meaning (Ibn Taymiyyah also has similar views) and there is no doubt what Hadīth expresses about the Prophet of Islam. While its chain of transmission may have objection and is weak one. Please visit *Faṭāwa Dār al-Ifiā’ al-Masriyyah* Vol.8, p.115 <http://www.islamic-council.com>
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15. *Mushabbah* is the object that is being compared.
16. *Mushabbah Biḥī* it that object to which comparison is being made.
17. *Wajhi Shibah* is the feature of comparison.
18. *Adāt Tashbīa* is the devise of comparison.
19. Ghazālī, *Some Rhetorical Features of the Qur’ān*, 122.
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26. Ibid., Sūrah al-Raḥmān (55: 19), “*He has let free the two bodies of flowing water, meeting together*”
27. Ibid., Sūrah al-Raḥmān (55: 66), “*In them [each] will be two Springs pouring forth water in continuous abundance:*”

28. Ibid., Sūrah al-Raḥmān (55: 76), “*Reclining on green Cushions*”
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